

JUL 10 1924 ✓

©CIL 20384 ✓

✓ CHANGING HUSBANDS ✓

Photoplay in seven reels

Story by Elizabeth Alexander

Directed by Frank Urson and Paul Iribe

Author of photoplay (under Sec. 62) ✓
Famous Players Lasky Corporation of the U. S. ,

JUL 10 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Famous Players Lasky Corporation.

Unguarded Women - 6 reels
Changing Husbands - 7 reels

Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Unguarded Women	7-10-24	©CIL 20383
Changing Husbands	7-10-24	©CIL 20384

The return of the above copies was requested by the said
Company, by its agent and attorney on the 10th day of
July, 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

"Changing Husbands" Is 7 Reels—6799 Feet Long

PARAMOUNT

PRESS

Adolph Zukor and Jesse L. Lasky

"CHANGING HUSBANDS"

with LEATRICE JOY

Supervised by Cecil B. DeMille

Adapted by Sada Cowan and Howard Higgin

From the story by Elizabeth Alexander

Directed by Frank Urson and Paul Iribe

A Paramount Picture

PURPOSE: To Help You Sell the Picture

"CHANGING HUSBANDS", SUPERB
MILLE, A MATRIMONIAL MIX-UP

©CIL 20384

A Story of Two Girls Who
Change Places—the One for a
Career—the Other for a Home

"Changing Husbands" Is Taken from the Saturday Evening Post Serial, "Roles"—Leatrice Joy Has a Dual Role—Two Girls of Absolutely Different Temperaments Tied Up in a Single, Vital Problem—How to Find Happiness.

DUAL roles are no longer novelties in themselves, but this one, perhaps, is different from any you have ever seen before, because without any of the tricks that are apt to take the audience's interest away from the story by wondering how it is done, it gives Leatrice Joy a natural and legitimate chance to show her versatility to a remarkable degree. It provides two heroines for audiences to sympathize with.

The story was adapted to the screen by Sada Cowan and Howard Higgin from the Saturday Evening Post serial, "Roles," by Elizabeth Alexander. Frank Urson and Paul Iribe directed the picture, which was produced under the personal supervision of Cecil B. De Mille. Sada Cowan, Higgin, Urson, Iribe and Miss Joy are all graduates of De Mille productions. "Changing Husbands" might be termed a De Mille Junior production. It has everything and more than "Triumph" or any of the others ever had. And it's real comedy throughout!

Remember Victor Varconi, the young Hungarian actor who made his American screen debut with Miss Joy and Rod La Rocque in "Triumph"? He and Raymond Griffith, of "The Dawn of a Tomorrow," have the principal male roles in support of Leatrice Joy in this production. Then there's Julia Faye, of "The Ten Commandments," and ZaSu Pitts, also of "Triumph," in a comedy maid's part. Helen Dunbar and William Boyd are two other names well known to the fans. Here's the best Joy picture ever offered exhibitors.

Cast

Gwynne Evans	LEATRICE JOY
Eva Graham	
Oliver Evans	Victor Varconi
Bob Hamilton	Raymond Griffith
Mitzi	Julia Faye
Delia	ZaSu Pitts
Mrs. Evans, Sr.	Helen Dunbar
Conrad Bradshaw	William Boyd

Synopsis

Realizing that his wife, Gwynne, is bored with her life of idle ease and luxury, Oliver Evans agrees to her plan that for three months she is to be free to try for a stage career. He promises to keep away from her for this period of time, although she is to live in their Park Avenue apartment.

In New York, Gwynne discovers that she has a double in

A RICH young wife eager for a career and who look exactly alike. They secretly change places, er, falls passionately in love with the other.

Complications? Comedy? Sensations? Success? lovely Leatrice Joy in the principal role.

"Changing Husbands" was produced under the personal supervision of Cecil B. DeMille. No need to tell you what that means at the box-office.

PRESENTED BY
ADOLPH ZUKOR &
JESSE L. LASKYSUPERVISED BY
CECIL B.
DE MILLE

"Changing Husbands"
WITH
LEATRICE JOY

THE story of a
gay young wife
who changed her old-
fashioned model hus-
band for a snappy
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ing but a

PARAMOUNT

Anything in This Press Sheet May Be Reprinted

Adolph Zukor and Jesse L. Lasky
"CHANGING HUSBANDS"

with
LEATRICE JOY
Supervised by Cecil B. DeMille
Adapted by Sada Cowan and Howard
From the story by Elizabeth Arden
Directed by Frank Urson and Paul
A Paramount Picture

SHEET

USE: To Help You Sell the Picture to the Public.

"S", SUPERVISED BY CECIL B. DE- MILLE, A REAL MIX-UP, WITH LEATRICE JOY

eager for a career and a famous stage star eager for a home life. They secretly change places. The husband, none the wiser, is in love with the wife who loses her heart to an

comedy? Sensations? Success? You said it! Especially with Leatrice Joy in the principal role. "Changing Husbands" was produced under the personal supervision of Cecil B. DeMille. You know what that means at the box-office.

"Changing Husbands"

NEW YORK CITY, with its ultra-fashionable and theatrical district, the bright lights, colorful cafe scenes, bizarre costumes and all the wealth and naughtiness of the big town. Against this background "Changing Husbands" unravels its story of two girls, the first a charming, prominent club member who longs for a stage career, a sparkling and attractive young wife, bored with all the luxury to which she has been accustomed, the other a timid home-loving girl whom fate has thrown on the stage.

And Leatrice Joy plays them both! Two girls with but a single thought—happiness.

They change places, and overnight inherit a husband and a sweetheart, respectively.

Remember "Why Change Your Wife" and "Don't Change Your Husband"? Well, "Changing Husbands" has them both stopped, and that's going some when exhibitors remember that these two earlier productions since their release have been the standards of comparison for all matrimonial comedy-dramas. They were both produced by the master-showman, DeMille. So was this one, for DeMille, in addition to making his own wonderful pictures, is personally supervising two or three Paramount productions a year, and "Changing Husbands" is the first of these.

Stop and think for a minute what would happen if you were to suddenly change places with a person totally unknown to you for a given space of time and by so doing came into a husband without even a formal introduction or the inconvenience of a ceremony. What would you do? How would you act? Suppose you were up against the problem of making a choice between a home and a career. What would you do?

It's a safe bet you'd do just as Miss Joy does in "Changing Husbands." That's how really human the picture is. It's a story of something that might happen to any young girl—a matrimonial mix-up you might term it. Entertaining? You said it!

Miss Joy first appears as the wealthy Gwynne Evans. She meets Eva Graham, the actress (a role also played by Miss Joy). The pair are thrown together entirely through accident when Gwynne, after making the rounds of the theatrical agencies and

PUTTING IT OVER RIGHT

Boys, you've never had anything just quite like this one!

Comedy? We'll say so!

"Changing Husbands." What a title! Some women would like to be able to change their husbands about as often as they change their minds, which, we rise to remark, is sure often enough. Even if there wasn't another exploitation idea suggested by this picture, you could put it over big just by playing up the title.

Novelty ad: "Dear folks: I am CHANGING HUSBANDS next..... at the..... Will you be there? (Signed) Leatrice Joy."

Will swap: Luxury and, social position for a stage career.

Gwynne Evans

"Supervised by Cecil B. DeMille."

If it's the only thing you do, get this line into all of your advertising on "Changing Husbands." After "The Ten Commandments" and "Triumph," DeMille's name is about the biggest in the motion picture industry, and the fans believe that any picture he has had anything to do with is well worth seeing. And they're right, too.

Painted legs instead of stockings as a fad. That ought to start something. Miss Joy has her legs painted for an amateur performance in the production. You could put over some sort of stunt with this idea.

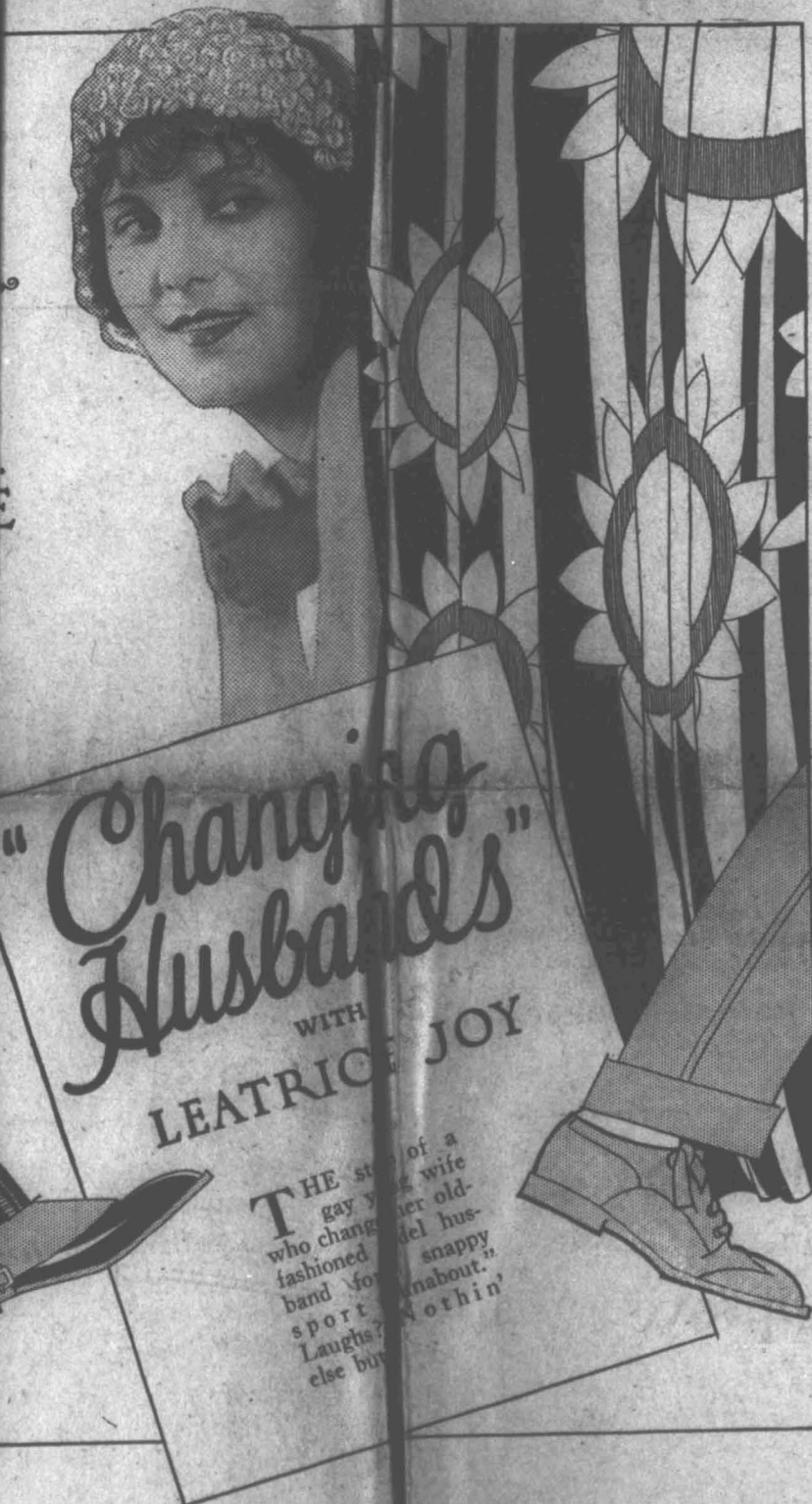
Home or a career—which? them talking about this. Leatrice Joy has to make her choice between the two in the picture, and how many young girls are doing the same thing every day? There's a special story along this line on the third page of this press sheet. It would bring real results if run in local newspapers.

Why not go over the list of marriage announcements in the papers and then send a card to the prospective brides asking them if they are considering CHANGING HUSBANDS. Say Miss Joy does it in the Paramount picture by that name coming to the..... Theatre next.....

To Lease: One perfectly good husband for a period of three months while I take a flyer at stage acting. Apply 3210 Park Ave., New York City. Or inquire manager of the..... Theatre. Sign this Gwynne Evans.

Here's one that's never been tried before. Leatrice Joy has a dual role in "Changing Husbands." Might even say she's twins in the production. The stunt is to announce that all the twins in your town will be admitted to a certain performance of this picture without charge.

An idea for local merchants—



Newspaper Advertisement 34. Material at your Paramount Exchange.

peraments Tied Up in a Single, Vital Problem—How to Find Happiness.

DUAL roles are no longer novelties in themselves, but this one, perhaps, is different from any you have ever seen before, because without any of the tricks that are apt to take the audience's interest away from the story by wondering how it is done, it gives Leatrice Joy a natural and legitimate chance to show her versatility to a remarkable degree. It provides two heroines for audiences to sympathize with.

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Cast

Gwynne EvansLEATRICE JOY
Eva Graham
Oliver EvansVictor Varconi
Bob HamiltonRaymond Griffith
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Mrs. Evans, Sr.Helen Dunbar
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Synopsis

Realizing that his wife, Gwynne, is bored with her life of idle ease and luxury, Oliver Evans agrees to her plan that for three months she is to be free to try for a stage career. He promises to keep away from her for this period of time, although she is to live in their Park Avenue apartment.

In New York, Gwynne discovers that she has a double in the theatrical world, by name Eva Graham, whose lack of histrionic ability is retarding her success. Their remarkable resemblance to each other prompts Gwynne to propose that Eva change places with her for three months. The bargain is struck. Eva takes up her residence at the Park Avenue apartment while Gwynne moves to a hotel, assuming the name and role of Eva Graham.

Bob Hamilton, Eva's fiancée, calls on her at the theatre in the intent of breaking their engagement. But finding a good-for-the-better Eva, he decides not to call their engagement off but instead invites Gwynne to have supper with him at the Rendezvous cafe.

That same night Oliver goes to the Park Avenue apartment to tell Gwynne that the sudden return of his mother from abroad will make it necessary for her to return home with him. Eva calls up Gwynne who promises to return to the apartment at once, but is prevented from keeping the appointment by the discovery that the play is about to close for want of funds. She offers to lend the producer \$30,000 and in return is made the star.

Gwynne's non-appearance forces Eva to accompany Oliver and his mother to the Evans home, where during the days following, she learns to love Oliver. In the meanwhile, Gwynne has returned to the Park Avenue apartment. Bob finds it out and comes to the conclusion that Eva is untrue to him.

Eva goes to Gwynne to confess her love for Oliver and learns that Gwynne is in love with Bob. Both these gentlemen arrive at the psychological moment and the whole story is told which explains everything. To bring happiness to Gwynne and Bob as well as to Eva and himself, Oliver suggests that Gwynne go to Reno and there get a divorce. And so it ends.

PRESENTED BY
ADOLPH ZUKOR &
JESSE L. LASKY

SUPERVISED BY
CECIL B.
DE MILLE

A
Paramount
Picture

"Changing Husbands"
WITH
LEATRICE JOY

THE story of a
gay young wife
who changed her old-
fashioned model hus-
band for a snapp-
sport "about
Laughs? Noth-
else but!

Three-column Newspaper Advertisement 3A. Mats 15c at y

All the Facts About "Changing

Featured—Leatrice Joy.

Directors—Frank Urson and Paul Iribe. "Chang-

ing Husbands" is their first work as directors. The picture was produced under the personal supervision of Cecil B. De Mille, and you know what that means.

Author—Elizabeth Alexander, whose story ran serially in the Saturday Evening Post.

Scenarists—Sada Cowan and Howard Higgin.

Cameraman—Bert Glennon, who photographed "The Ten Commandments."

Support—Victor Varconi, Raymond Griffith, Julia Faye, ZaSu Pitts, Helen Dunbar and William Boyd.

Type of Story—Novel comedy-romance.

Theme—A dual role story. How two girls by changing their positions in life find their true vocations.

Appeal—Every girl who is married, and every girl who wants to be married, is going to get excited over this picture, and talk about it and send her friends to see it. It is one of those stories that hits a woman right where she lives—because it deals with the question of getting the most out of life, whether as a wife, as a bread-winner, or in pursuit of a career.

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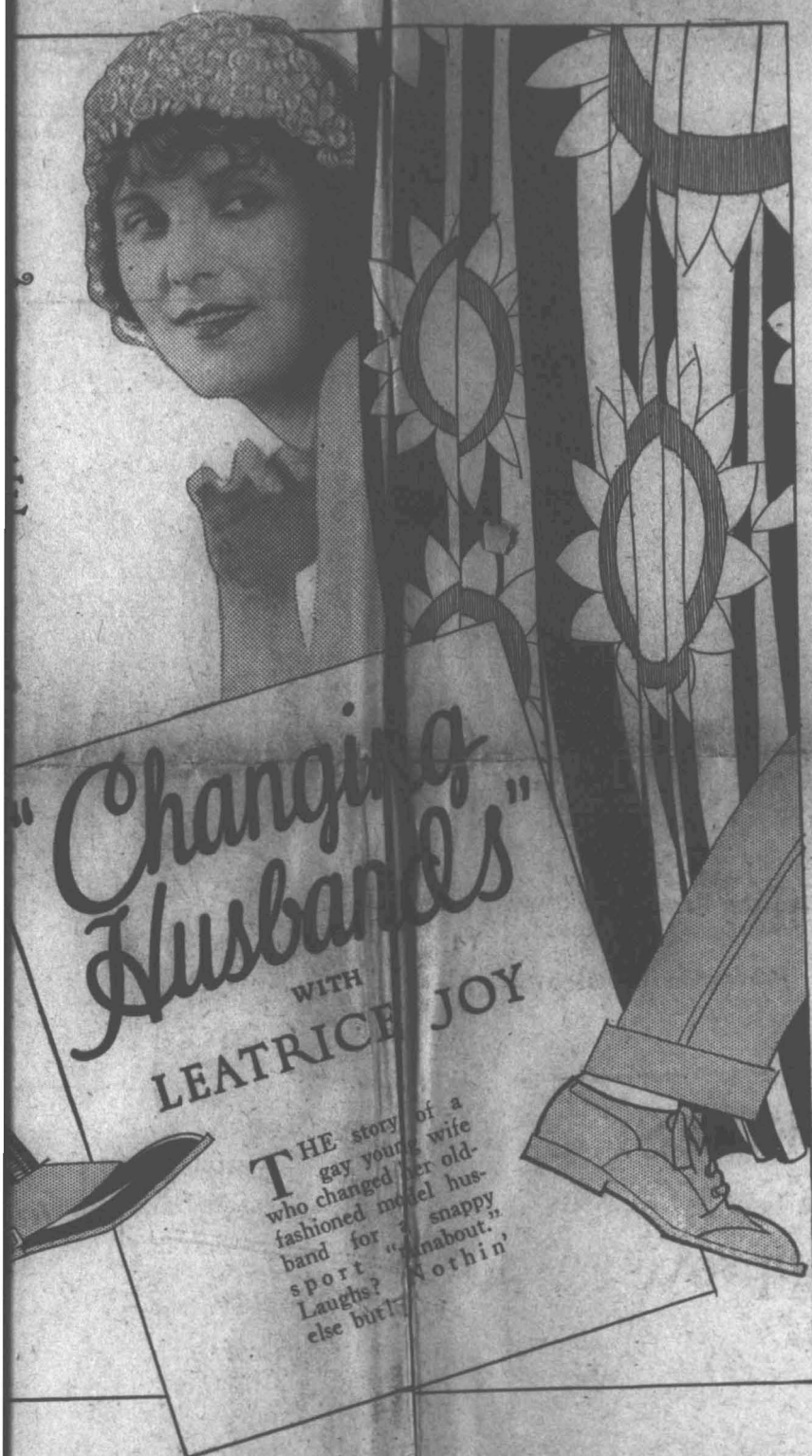
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THE story of a
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Laughs? Nothin'
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Newspaper Advertisement 3A. Mats 15c at your Paramount Exchange.

Facts About "Changing Husbands"

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to is married, and every girl who is married, is going to get married, and talk about it and see it. It is one of those things that a woman right where she lives has to face the question of getting married, whether as a wife, as a mistress, or in the pursuit of a career.

Box Office—Supervised by Cecil B De Mille, the picture made "The Ten Commandments" a great box-office title, and the cast! "Changing Husbands" is a picture you'll be proud to be able to present to your patrons.

Big Scenes—If a woman has a kind husband and is still unhappy, what should she do? If some other woman's husband is kind to her, and could make her happy, what should she do? If she has the chance to do the thing she wants to do more than anything else in the world but at the cost of breaking up a home, what should she do? If she can make people happy by lying to them and hurting them, what should she do? These are the questions solved as the story of "Changing Husbands" flashes across the screen. Remember the great comedy gags in De Mille's "Triumph"? This one is even funnier, if that's possible. Leatrice Joy in a dual role! Here's a novelty for your life! The contrast between the quiet life of a small city and stage life in New York. The meeting of the rich girl and the poor one—doubles; the exchange of positions; the stage difficulties and success of the first, and the home life of the second; the expose and final adjustment.

Against this background "Changing Husbands" unravels its story of two girls, the first a charming, prominent club member who longs for a stage career, a sparkling and attractive young wife, bored with all the luxury to which she has been accustomed, the other a timid home-loving girl whom fate has thrown on the stage.

And Leatrice Joy plays them both! Two girls with but a single thought—happiness.

They change places, and overnight inherit a husband and a sweetheart, respectively.

Remember "Why Change Your Wife" and "Don't Change Your Husband"? Well, "Changing Husbands" has them both stopped, and that's going some when exhibitors remember that these two earlier productions since their release have been the standards of comparison for all matrimonial comedy-dramas. They were both produced by the master-showman, De Mille. So was this one, for De Mille, in addition to making his own wonderful pictures, is personally supervising two or three Paramount productions a year, and "Changing Husbands" is the first of these.

Stop and think for a minute what would happen if you were to suddenly change places with a person totally unknown to you for a given space of time and by so doing came into a husband without even a formal introduction or the inconvenience of a ceremony. What would you do? How would you act? Suppose you were up against the problem of making a choice between a home and a career. What would you do?

It's a safe bet you'd do just as Miss Joy does in "Changing Husbands." That's how really human the picture is. It's a story of something that might happen to any young girl—a matrimonial mix-up you might term it. Entertaining? You said it!

Miss Joy first appears as the wealthy Gwynne Evans. She meets Eva Graham, the actress (a role also played by Miss Joy). The pair are thrown together entirely through accident when Gwynne, after making the rounds of the theatrical agencies and learning that New York managers are not waiting with open arms for any budding amateur talent, is mistaken for the actress, her double.

Then the two plotters get their heads together and, with the outcome of their nefarious scheme the pair switch social positions. Eva takes up her abode in Gwynne's Park Ave. apartment, and Gwynne successfully substitutes for Eva on the stage, finances the show when it is about to go under by pawning her pearl necklace and is made the star of the piece.

What of Eva in the meantime? She finds herself in anything but a comfortable position, but she won't go back on her friend. Gwynne's husband returns unexpectedly and, with only a passing remark about the remarkable change in his wife's personality, prepares to take her for a visit to his mother. Poor Eva! What to do? What to do?

But, of course, you know how it all turned out by this time, but the fans don't. And make believe they won't want to! Why, man, they'll fairly tear each other apart fighting for standing room! And we don't mean maybe!

If exhibitors ever ran a grade-A, top-notch, humdinger of a box-office attraction, this is it!

"Changing Husbands." What a title! Some women would like to be able to change their husbands about as often as they change their minds, which, we rise to remark, is sure often enough. Even if there wasn't another exploitation idea suggested by this picture, you could put it over big just by playing up the title.

Novelty ad: "Dear folks: I am CHANGING HUSBANDS next..... at the..... Will you be there? (Signed) Leatrice Joy."

Will swap: Luxury and, social position for a stage career. Gwynne Evans

"Supervised by Cecil B. De Mille."

If it's the only thing you do, get this line into all of your advertising on "Changing Husbands." After "The Ten Commandments" and "Triumph," De Mille's name is about the biggest in the motion picture industry, and the fans believe that any picture he has had anything to do with is well worth seeing. And they're right, too.

Painted legs instead of stockings as a fad. That ought to start something. Miss Joy has her legs painted for an amateur performance in the production. You could put over some sort of stunt with this idea.

Home or a career—which? Get them talking about this. Leatrice Joy has to make her choice between the two in the picture, and how many young girls are doing the same thing every day? There's a special story along this line on the third page of this press sheet. It would bring real results if run in local newspapers.

Why not go over the list of marriage announcements in the papers and then send a card to the prospective brides asking them if they are considering CHANGING HUSBANDS. Say Miss Joy does it in the Paramount picture by that name coming to the..... Theatre next.....

To Lease: One perfectly good husband for a period of three months while I take a flyer at stage acting. Apply 3210 Park Ave., New York City. Or inquire manager of the..... Theatre. Sign this Gwynne Evans.

Here's one that's never been tried before. Leatrice Joy has a dual role in "Changing Husbands." Might even say she's twins in the production. The stunt is to announce that all the twins in your town will be admitted to a certain performance of this picture without charge.

An idea for local merchants—"Never need be afraid of not being satisfied when you trade at.....'s. We'll change everything but your husband for you!"

Joy shows you how to do the latter at the..... Theatre.

Why not run a series of articles about girls who have succeeded in different professions—girls, who, at the same time, are home-makers. There are any number of them right in your own town, no doubt.

And how about a refutation of the old adage that 'a woman's place is in the home'? Women of today are in everything—politics, sports and their husbands' pockets. Their favorite sport, though, seems to be CHANGING HUSBANDS.

Do you run a prologue? You'd get a good laugh by having two young couples walking along. One girl flirts with the other fellow, the other girl with the first's husband. The girls change husbands and walk off the stage. This isn't the story exactly, but it would get the idea of the picture over.

The more we write, the more we find to write on this picture, but lack of space prevents our saying more. Play up whatever ideas of your own you might have on "Changing Husbands," and watch the dollars come rolling in.



"Changing Husbands," with ADS AND AIDS WITH REAL B

Your Exchange has mats of all the ads and production scenes; also cuts of one, t

Husbands a la Carte



SUPERVISED BY CECIL B. DE MILLE
PRESENTED BY ADOLPH ZUKOR & JESSE L. LASKY

A MERRY mix-up of wives and husbands that gets funnier and friskier with every foot.
No serious matrimonial problems. Just a lot of darn good fun.

Adapted by Sada Cowan and Howard Higgin from the story by Elizabeth Alexander—Directed by Frank Urson and Paul Iribe

Two-column Press Advertisement 2A

Ad or Program Catchlines

The story of a wife who believed woman's place is behind the footlights.

Wives! Would you marry your husband if you had it to do over again? See "Changing Husbands."

The real inside story of why wives leave home.

A matrimonial comedy as smooth, swift and highly polished as a new Rolls Royce.

She wanted to swap her arm-chair husband for a fox-trotting sheik. And the complications!

A smashing comedy hit hot off the matrimonial bat.

The tale of a wedding belle who started a gay matrimonial tangle by "Changing Husbands."

Four-Page Colored



Leatrice Joy
in the Paramount Picture
"Changing Husbands"

Production Mat 1PA

WIVES!
You'll
approve
of

CHANGING
HUSBANDS



ADOLPH ZUKOR & JESSE L. LASKY
PRESENT
"CHANGING HUSBANDS"
WITH
LEATRICE JOY
SUPERVISED BY
CECIL B. DE MILLE
A Paramount Picture

Is marriage a farce?
See "Changing Husbands" and you'll see it is! The fastest, funniest, friskiest farce ever. And that's putting it mild.

Husbands," with Leatrice Joy WITH REAL BOX-OFFICE APPEAL

production scenes; also cuts of one, two and two-supplementary ads. Price list, Page 4.



Page Colored Herald

On the right is a reproduction of the effective "Changing Husbands" herald cover. Actual size.

Double-page center spread contains seat-selling scenes and talk. Back page left blank for theatre name, play dates, etc.

See the strikingly colored original at your exchange. It's the stuff that hits 'em where they live!

And only \$3.00 per thousand!

On with the New!



WIVES. For a new lease on life doctors all prescribe "Changing Husbands."

Bring Hubby, too, and don't forget the smelling salts. In case you get weak from laughing at this merriest of matrimonial comedies.

Adapted by Sada Cowan and Howard Higgin from the story by Elizabeth Alexander—Directed by Frank Urson and Paul Iribe

Two-column Supplementary Press Ad 2AS

"Someone Else Walked In"



If you think marriage is no laughing matter, see "Changing Husbands," a Cecil B. De Mille-supervised comedy about husbands and wives, better than De Mille's famous "Why Change Your Wife" and "Don't Change Your Husband."

Two-column Supplementary Press Ad 2ASX



Leatrice Joy in the Paramount Picture "Changing Husbands"

Production Mat 1PB

Will exchange husband for new radio, or what have you?

Is marriage a farce? See "Changing Husbands" and you'll

Trailers Build Business!

National Screen Service, Inc., furnishes an excellent Service Trailer on "Changing Husbands," consisting of punchy subtitles and 75 feet of carefully selected scenes. This costs \$5.00, and \$1.50 refund is allowed if you return the trailer within two weeks of shipment.

The following Paramount exchanges have these in stock:



SUPERVISED BY CECIL B. DE MILLE
PRESENTED BY ADOLPH ZUKOR & JESSE L. LASKY

A MERRY mix-up of wives and husbands that gets funnier and friskier with every foot.

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The tale of a wedding belle who started a gay matrimonial tangle by "Changing Husbands."

Lovely Leatrice is one-hundred percent Joy in this merry farce of scrambled wives and husbands.

For a healthy tonic, don't try changing climates—try "Changing Husbands."



Leatrice Joy and Raymond Griffith in the Paramount Picture "Changing Husbands"—Supervised by Cecil B. DeMille
Two-column Production Mat 2P

Halftones are 55-screen and reproduce perfectly.



Leatrice Joy
in the Paramount Picture
"Changing Husbands"

Production Mat 1PA

WIVES!
You'll
approve
of

**CHANGING
HUSBANDS**

Teaser Ad



Is marriage a farce? See "Changing Husbands" and you'll say it is! The fastest, funniest, friskiest farce ever. And that's putting it mild.

One-column Press Ad 1A

The Secret of Success

The page reproduced on the right is from the Fort Worth Record. At a first glance, which ads hit the eye? Answer: The Hippodrome ad on "The Dawn of a Tomorrow" and the Palace ad on "Triumph." Why? White space!

The Hippodrome display is in six over two, yet in the original page it's a whole lot more effective than the Majestic ad in eleven over two. On is simplicity itself; the other complicated and cluttered up with conflicting units.

The two outstanding ads on this page are made up of Paramount Press Book material, illustrating once more their flexibility and suitability for any size or style display you may wish.

Here are some helpful hints from no less an authority than The American Newspaper Publishers Association: "Simplicity! Illustrations should be simple whenever possible—reduced to fundamentals. Be on your guard against too much fine detail—cluttered backgrounds and involved techniques which would even tax the coated

See the original a
It's the s
where the
And on
sand!

dates, et

See the strikingly colored original at your exchange. It's the stuff that hits 'em where they live!

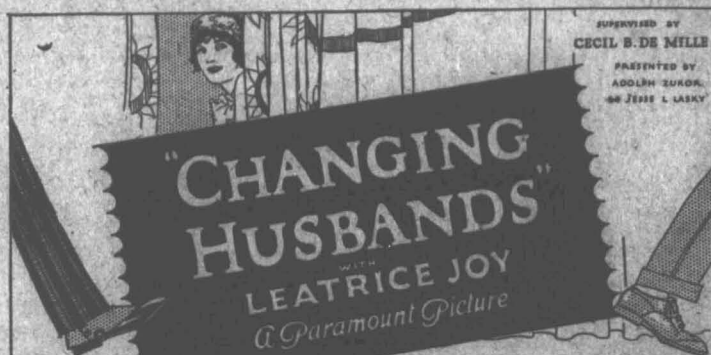
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If you think marriage is no laughing matter, see "Changing Husbands," a Cecil B. De Mille-supervised comedy about husbands and wives, better than De Mille's famous "Why Change Your Wife" and "Don't Change Your Husband."

Two-column Supplementary Press Ad 2ASX



Leatrice Joy in the Paramount Picture "Changing Husbands"

Production Mat 1PB

Will exchange husband for new radio, or what have you?

Address: "CHANGING HUSBANDS" General Delivery

Trailers Build Business!

National Screen Service, Inc., furnishes an excellent Service Trailer on "Changing Husbands," consisting of punchy subtitles and 75 feet of carefully selected scenes. This costs \$5.00, and \$1.50 refund is allowed if you return the trailer within two weeks of shipment.

The following Paramount exchanges have these in stock: Seattle, New Orleans, Charlotte, Dallas, Oklahoma City, Minneapolis and Sioux Falls.

Or order direct from National Screen Service, Inc. For offices, see Price List on Page 4 of this Press Sheet.

WIRE OR WRITE—GIVING EXACT PLAY DATES

Is marriage a farce? See "Changing Husbands" and you'll say it is! The fastest, funniest, friskiest farce ever. And that's putting it mild.

One-column Press Ad 1A

Teaser Ad

Secret of Successful Newspaper Advertising

on the right is from the Fort
t glance, which ads hit the eye?
e ad on "The Dawn of a To-
e ad on "Triumph." Why?

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ds on this page are made up of
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hints from no less an authority
paper Pub-lishers Association:
ions should be simple whenever
damentals. Be on your guard
tail—cluttered backgrounds and
ch would even tax the coated



stocks of magazines. The minimum number of pen or brush strokes necessary to produce the effect sought is never too few.

"Contrast is the salvation of newspaper advertising. That is, black against white shaded areas in juxtaposition to open areas. Black against a white area is preferable to black against shaded areas. There is no rule against generous blacks, but there most decidedly is a rule against areas of black—solid black—which are unduly large. They are almost sure to "gray down" to look smoky, streaked, smeared. By keeping in mind that blacks may finally be gray many disappointments can be avoided."

Paramount keeps these things in mind in designing press sheet ads. They aren't perfect. But usually with a little effort and ingenuity, you can adapt them. By having your printer cut mortises, by combining units from different ads, by cutting down a three-column ad to a two or building up a two to a three, you can do wonders. And get just as good displays as you see in the illustration.



"Changing Husbands," with STORIES TO GET YOU VALU

Clip the stuff you want on this page and send it to the editors. Additional pr

Home or Career—Which?

by Leatrice Joy

(Who comes to the Theatre next
in the Paramount Picture, "Changing Husbands.")

(Good Special Newspaper Story)

EVER since Eve was presented to Adam in exchange for that gentleman's rib, wifehood and homemaking have been indissolubly associated. To be sure, we have no information on the subject, but in all probability, Eve immediately set about sweeping the Garden with a palm leaf and warning Adam to be careful where he threw the banana skins. The point is that home-making follows wifehood as naturally as the night follows the day.

From the business point of view, is a partnership with the wife as the active manager. She is charged with the responsibility of keeping things humming at home. And when she fails to hold up her end of it either through incompetence or indifference, she has no one to blame but herself if the partnership results in bankruptcy.

Viewed through the rose-colored glasses of sentiment, marriage is a mating of two souls with but one, central, dominating thought—Love. Sad experience has shown that as soon as Career knocks at the door, Love takes to the fire-escape.

In the light of fair play and square dealing, the woman who assumes the title "wife" and all that it stands for, and then deliberately neglects the home to seek a career, has married under false pretenses. She is nothing more or less than a slacker and a welcher because she refuses to fulfill her obligations—obligations voluntarily assumed. Besides, she is taking a mean and unfair advantage of her husband. If he fails to live up to his part of the bargain—to provide for her maintenance and support, she has recourse to the courts; but up to the present time, no man has been known to sue his wife because she failed in her homemaking duties. And yet, what's sauce for the goose should be sauce for the gander too!

Regarded from that angle, the question, "Should a wife be a homemaker or seek a career?" dissolves into thin air. The fact is that as a wife she has no choice. She made her choice, that of homemaker, when she marched up to the altar and promised to "love, honor and—modern authorities would substitute, "obey" for "obey"). If, after having fortified herself with the privileges and prerogatives of wife, and having acquired a husband to pay her bills, she calmly starts out on the path that leads to a so-called career, then by no stretch of the imagination can she be called anything but a cheat. She has tricked the man she married into believing that she would live up to her part of the contract, and now, feeling secure, she defaults. That sort of thing—the attempt to get something for nothing, leads to inevitable disaster.

Does this mean that a wife is doomed to become a servant, a drudge, a mere housekeeper? Not at all! We are discussing "homemaker" not "housekeeper". The two terms though frequently confused are by no means synonymous—not by a long shot!

The true homemaker, in addition to her actual homemaking duties, takes an active part in the affairs of her community. She keeps abreast of the times, evinces an intelligent interest in the "goings-on" of the world, reads the newspapers, the latest books, attends the theatre, etc. And that is enough to keep any normal woman busy and contented, no matter how clever or talented she may be.

So here's to the Homemaker! Monuments may never be raised in her honor. Statues of her may never adorn the market-place. She may not be appreciated even by those who are most benefited by her efforts (al-

Versatile Co-directors of Paramount Film

Frank Urson and Paul Iribe
Know Every Angle of Game

IF circumstances ever forced them to abandon their present complete production staff, Frank Urson and Paul Iribe, who co-directed "Changing Husbands" for Paramount, could "carry on" successfully without the aid of a cameraman, art director, costume designer, assistant director or title writer.

Between them, Urson and Iribe have succeeded in every one of these highly specialized fields of motion picture production work before turning to direction.

Frank Urson entered the motion picture industry as a cameraman and was a regular member of the photographic staff of Paramount's West Coast studio before joining Cecil B. De Mille as assistant director. He subsequently produced several pictures in his own name and co-directed with Marshall Neilan.

Paul Iribe is a veteran of Parisian journalism and an artist and fashion designer of international repute. He joined Cecil B. De Mille's staff two years ago as art and technical director, holding that post until he was promoted to directordom. During his De Mille service he aided in titling and costuming several important productions and designed all of the elaborate stage settings which were a feature of "Manslaughter", "Adam's Rib", "The Ten Commandments" and "Triumph".

Leatrice Joy, another graduate of Cecil B. De Mille productions, is featured in "Changing Husbands" with Victor Varconi, Raymond Griffith, ZaSu Pitts and Julia Faye heading the supporting cast.

The pictures opens a days' run at the Theatre on next.

Personality and Talent

By Victor Varconi

(Who comes to the Theatre next in the Paramount picture, "Changing Husbands," with Leatrice Joy.)

To me there is but one standard by which to judge the value of the personality and talent of motion picture players. That standard concerns the relative manner into which these players bring the mind into play during the creation of their screen interpretations.

I often feel that too many of us of the profession are prone to become too physical in our interpretations. Through long experience we learn the movements of the body, arms and legs which go with various emotions. And we use these movements to the exclusion of all other means of expression.

It is my contention that the personality of the player can never get its chance unless that player makes it a habit to throw his mind as well as his

Leatrice Joy Plays a Dual Screen Role for the First Time

Featured in the Principal Role
of "Changing Husbands" at
the Rialto Theatre

LEATRICE JOY, without any variation in make-up, appears simultaneously on the screen in the dual role of two women who bear a striking resemblance to each other, but who are easily distinguishable when they appear together—all this achieved through photographic lighting alone. Similar effects have been achieved in the past with the "Changing Husbands", in which Miss Joy is featured in the principal role, this differentiation, is made for the first time, so far as is known, without varying the make-up in the slightest degree.

Because of the numerous costume changes her role required, Miss Joy pressed into use a portable dressing room, built especially for the occasion. Both characters portrayed by Miss Joy have extensive wardrobes, and it was frequently necessary for the popular actress to make from six to eight changes in the course of a day's work.

A new process of double exposure in the photographic work permitted of far greater freedom of dramatic action and made it possible to film this story of a society matron and a stage actress who change places with complicated results.

Supporting Miss Joy in this production are Victor Varconi, Raymond Griffith, ZaSu Pitts, Julia Faye and other big names. Frank Urson and Paul Iribe co-directed the picture which was adapted from a widely-read Saturday Evening Post story by Elizabeth Alexander.

Varconi Interviewed Over the Long-Distance Telephone

Victor Varconi, Cecil B. De Mille's recent recruit from Hungary, has the honor of being the first motion picture celebrity to be interviewed by long distance telephone.

A feature writer of a San Antonio (Texas) newspaper was the party on the other end of the line. She had with her a native born Hungarian to act as interpreter. While Mr. Varconi's English is good, he still relies on his native language for idiomatic phrasing.

Varconi will be seen on the screen at the Theatre next in support of Leatrice Joy, who is featured in the Paramount Picture, "Changing Husbands". Raymond Griffith also has a leading role, and Julia Faye, ZaSu Pitts and other big names appear in the supporting cast.

Raymond Griffith, New "Find," Plays in "Changing Husbands"

Every once in a while a new name bobs to the fore on the silver sheet, and this time it happens to be one Raymond Griffith, erstwhile legitimate actor, now playing with Victor Varconi in support of Leatrice Joy who is featured in the new Paramount picture, "Changing Husbands", which will be the feature at the Theatre on next.

Although the fans will not be able to place Griffith by the mere mention of his name, they have seen him time and again on the screen, "Nellie the Beautiful Cloak Model" being one of his recent picture successes. His first Paramount appearance was in the George Melford production, "The Dawn of a Tomorrow," shown at the Theatre but a short time ago. In this picture Griffith had a serious part to play, but in "Changing Husbands" it's a different story. "Changing Husbands", an adaptation of the Saturday Evening Post serial, "Roles", is a comedy pure and simple, with Griffith portraying a role just

Advance Stories

"Changing Husbands," With Lovely Leatrice Joy Coming

IF it were not for are opposed to form whatsoever, we ed to wager one marks that, when bands", the new featuring the tale opens at the. next. for every woman from will be Johnny-on-initial showing.

act that we ling in any id be tempt-on German nging Hus- unt picture, eatrice Joy, Theatre, run, a to eighty ot for the

Those who read the story by Elizabeth Alexander when it was running serially in the Saturday Evening Post under the title "Roles" will remember that it revolves around the complications that ensue when a society matron and an actress who resembles her change places for three months. The opportunities for funny situations are unlimited, and have not been overlooked by Sada Cowan and Howard Higgin who adapted the story to the screen. Frank Urson and Paul Iribe co-directed the production and to make sure that nothing would be overlooked in the way of lavish settings and gorgeous clothes, Cecil B. DeMille personally supervised the picture.

Miss Joy in the principal feature role has a part that puts her ability as a versatile actress to a severe test inasmuch as she is called upon to portray a dual role. Among the principal players in the supporting cast are Victor Varconi, Raymond Griffith, ZaSu Pitts and Julia Faye.

If you are in search of genuine entertainment and at the same time want a little food for serious thought, be sure to see "Changing Husbands."

Leatrice Joy in Dual Role In New Paramount Picture

Admirers of Leatrice Joy are promised a treat when "Changing Husbands", a Paramount picture, is flashed on the local screen at the Theatre beginning next They will see her in a part that calls for every ounce of histrionic power that is in her. The acid test of a great actor or actress is the ability to portray a dual role with convincing skill, and that is exactly what the lovely Leatrice is called upon to do in this production.

"Changing Husbands" was adapted by Sada Cowan and Howard Higgin from the Saturday Evening Post story, "Roles," by Elizabeth Alexander. The theme of the story deals with the modern problem of home versus a career. Tired of her life of idle ease and luxury, a popular society matron decides to change places with a girl who bears a remarkable resemblance to her and who, at the time, is acting in a New York stage play. They both overlook purposely, to be sure—the important detail of notifying those most affected by the change, the wife, her husband and the actress, her fiancée. The result? Complications galore, which the audience is bound to enjoy.

Miss Joy, of course, plays both parts—not an easy task when you stop to consider that the two personalities are as far apart as the poles in temperament and disposition. Last

Husbands," with Leatrice Joy YOU VALUABLE PUBLICITY

it to the editors. Additional press sheets at your exchange if you need them.



Advance Stories

"Changing Husbands," With Lovely Leatrice Joy, Coming

IF it were not for the fact that we are opposed to form whatsoever, we would be tempted to wager one mark that, when "Changing Husbands," the new Paramount picture, featuring the tale of a woman who changes places with her husband, opens at the Theatre next, it will be Johnny-on-the-spot for the initial showing.

That strikes a responsive chord in the feminine heart, to assume that every married woman has at least once wanted to be a little better in the hands of a lord and master. As for the prospective bride, the idea of learning a safe and sure method for acquiring a new "Role" is bound to be one she has done up to her expectations, to have a powerful appeal to you are! And if you think aren't going to sneak in the picture is all about don't know human nature.

Those who read the Elizabeth Alexander serial in the Saturday Evening Post under the title "Roles," will remember that it revolves around complications that ensue when a society matron and an actress exchange places for three months. The opportunity for change is not been overlooked by Sada Cowan and Howard Higgin who adapted the story to the screen. Frank Urson and Paul Iribe produced the picture and to make it a thing would be overlooked of lavish settings and costumes, Cecil B. DeMille personally supervised the picture.

Miss Joy in the principal role has a part that puts her as a versatile actress to the test inasmuch as she is called upon to play a dual role. Among the players in the supporting cast are Victor Varconi, Raymond Griffith, Julia Faye, ZaSu Pitts, Helen Dunbar, William Boyd and many others.

Leatrice Joy in Dual Role in New Paramount

Admirers of Leatrice Joy are promised a treat when "Changing Husbands," a Paramount picture, opens at the local Theatre next. The picture is a tale of a woman who changes places with her husband. The story is an adaptation of the Saturday Evening Post serial, "Roles," by Elizabeth Alexander. The theme of the picture is the modern problem of a woman who is tired of idle ease and luxury and decides to change places with a girl who is a society matron. The picture is a tale of a woman who changes places with her husband. The story is an adaptation of the Saturday Evening Post serial, "Roles," by Elizabeth Alexander. The theme of the picture is the modern problem of a woman who is tired of idle ease and luxury and decides to change places with a girl who is a society matron.

Victor Varconi Has Leading Male Role in "Changing Husbands"

New Paramount Luminary
Made His Screen Debut in
This Country in "Triumph"

AFTER a succession of slim, svelte individuals to such a flood point as to make Americans think that only Gallic acting could be expected from Europe, an entirely new type of Continental Thespian has set to work the brain cells which stimulate contrast and comparison.

From Budapest, Hungary, in October, 1924, he came to Hollywood in January of 1925.

His first American film was "Triumph," in which he played the role of a woman's husband. His second is "Changing Husbands," directed by Frank Urson and Paul Iribe.

Varconi for several years has been a Hungarian idol, particularly in Shakespeare. He has appeared in European films, only two of which, "The Queen of Sin" and "The Red Peacock," ever appeared in America. This newest invader from across the Atlantic is entirely different from Rudolph Valentino, Ramon Navarro, Ricardo Cortez and Antonio Moreno, a quartet who for some time have held the fort unchallenged.

Where Valentino is slender, Varconi inclines to a strong, virile build. And where the Latins wax tempestuous, Varconi is inclined to a repression of technique which is said to put over the effect with no more physical effort than the turn of the eyes or a curl of the lines at the corners of the mouth. This method of acting is very similar in its power and effect to that of the Japanese Hayakawa, called by some "the greatest master of facial expression."

Leatrice Joy is featured in the principal role of "Changing Husbands," which comes to the Theatre next. Raymond Griffith, Julia Faye, ZaSu Pitts, Helen Dunbar, William Boyd and many others have prominent supporting roles.

How Leatrice Joy Finally Won Out in Motion Pictures

To Leatrice Joy acting was a childhood passion.

In the attic of her New Orleans home were old trunks and chests that were filled to the brim with Mardi Gras costumes and dresses of other generations. For her mother's benefit Miss Joy spent most of her time dressing and acting.

A local film concern advertised for a leading woman and in spite of a large field of competitors she went through for the position with flying colors. Failing, the company shortly afterwards left the picture germ planted deep in Leatrice Joy. That was the beginning of a heart-breaking struggle of studio rounds. She finally found a place with "Black Diamond Comedies" at Wilkes-Barre, Penn. and with the proceeds of this work brought her mother to California. Again the soul killing fight to win recognition. She failed, accepting a stock position with stage players in San Diego, there receiving a period of training that has since been exceedingly valuable. Again she tried the pictures and on the strength of her stage experience was given a leading role with Goldwyn, making several pictures for this company. One of them attracted the attention of Cecil B. DeMille who subsequently signed her for important

Press Reviews

(Review No. 1)

IT IS quite evident that there was no serious intent behind the production of "Changing Husbands," the new Paramount picture that opened at the Theatre last night. It was made entirely in the comedy vein for laughing purposes only. And yet we have a feeling that every girl who is married and every girl who wants to be married is going to get excited over this photoplay because it deals with a fundamental feminine problem, the question of getting the most out of life, whether as a wife or in pursuit of a career.

by Sada Cowan and Howard Higgin. "Changing Husbands" unfolds the tale of a rich young wife, eager for a career, who secretly changes places with an actress who resembles her. The husband, none the wiser, falls passionately in love with the actress. The wife loses her heart to the fiancée of the actress. Here then is a situation that leads to all sorts of complications to the embarrassment of the characters involved but which the audience finds hugely entertaining. As a matter of fact the plot is replete with so many surprising developments and unexpected turns, so crowded with incident and action that you'll want to keep your eyes glued to the screen for fear of missing something.

Leatrice Joy, who enacts the dual role of the rich wife and her double, the actress, rises to heights never before reached in any of her former screenplays. All of the delightful personality of this talented artist is brought to the fore, and it is difficult to choose between her portrayal of the society matron and her characterization of the actress. Victor Varconi, Raymond Griffith, ZaSu Pitts, Julia Faye, Helen Dunbar and William Boyd make up the excellent supporting cast. Frank Urson and Paul Iribe, as associate directors, produced the picture, and Cecil B. DeMille personally supervised it.

Make it your business to see "Changing Husbands" if you are in need of a laugh tonic.

(Review No. 2)

Here is a sure method for identifying those folks who attended the initial showing of "Changing Husbands" last night at the Theatre. Theatre where it will remain for the next days. As you walk along the street watch the faces of the passersby. If you see one smiling or chuckling for no apparent reason, put him or her, as the case may be, down as one of an appreciative audience who enjoyed the new Paramount picture.

We have always maintained that the ideal photoplay is 99% entertainment and 1% thought-provoking. "Changing Husbands" fulfills these requirements admirably. In absorbing detail the story unfolds the manner in which a popular society matron successfully realizes her ambition to be a stage star. A host of complications ensue and many amusing and humorous situations develop when she changes places with an actress who resembles her. It is a succession of laughs and giggles from the first flash-in to the last fade-out.

But, as we have already intimated, it also gives one food for serious thought. Interest in the question, has a wife the right to seek a career, is as keen to-day as ever. It is a problem that vitally concerns every woman. And although the screen-play does not attempt to offer a solution, it does help to bring it to the attention of the audience.

"Changing Husbands" with Leatrice Joy, a Matrimonial Comedy

Entertaining Story of Two
Girls, One Rich, the Other
Poor, Who Change Places

TWO girls with but a single thought—how to find happiness. That just about sums up the theme of "Changing Husbands," the new Paramount picture featuring Leatrice Joy, which opened at the Theatre last night in a nutshell. The story is an adaptation by Sada Cowan and Howard Higgin of the Saturday Evening Post serial, "Roles," by Elizabeth Alexander. Frank Urson and Paul Iribe directed

under the supervision of Cecil B. DeMille. "Changing Husbands" is, incidentally, their first directorial achievement.

"Changing Husbands" is first of all real comedy, and as such has gotten away from the usual dried-up line of slapstick stuff and brought something that is really different to the screen. Victor Varconi, the young Hungarian actor recently seen in "Triumph" and who was brought to this country by Cecil B. DeMille, has the principal male role. Raymond Griffith, of "The Dawn of a Tomorrow," also has a prominent part.

It is said that we live to learn, and after seeing "Changing Husbands" you'll be willing to admit that Griffith is a real comedian as well as an accomplished dramatic actor. Melford's "Dawn of a Tomorrow" proved the latter beyond a shadow of a doubt. But Griffith's art is peculiar to him alone. Just one facial expression and he has the crowds in an uproar. Varconi is no slouch at the light end of the game either, and ZaSu Pitts is always funny, no matter what her role.

Others in the strong supporting cast of the production include Julia Faye, Helen Dunbar and William Boyd.

Girls! The latest Indoor Sport "Changing Husbands"

"Changing Husbands" is not a form of 'sport' peculiar to Reno, Nev., alone, but it's being done every day in New York and every other big city in this wide world, and, another thing, it's a new Paramount picture, featuring Leatrice Joy and coming to the Theatre next.

Girls, how would you like to trade husbands with Mrs. Nextdoor for about three months? Well, that's just what Leatrice Joy does in this picture, adapted to the screen by Sada Cowan and Howard Higgin from the Saturday Evening Post story, "Roles," by Elizabeth Alexander. Miss Joy has the first dual role of her screen career in this production. She plays the role of a wealthy young society matron and a young actress who change places in their search to find happiness, with most amusing, frequently alarming and at all times entertaining results.

Victor Varconi and Raymond Griffith head the strong cast playing in support of Miss Joy. ZaSu Pitts, Julia Faye, Helen Dunbar and William Boyd are also included in the list of players, well known on both stage and screen. Frank Urson and Paul Iribe directed the production.

The Studio Cat Gets Leatrice Joy to Answer a Few Questions

What is your favorite virtue?

tence or indifference, she has no one to blame but herself if the partnership results in bankruptcy.

Viewed through the rose-colored glasses of sentiment, marriage is a mating of two souls with but one, central, dominating thought—Love. Sad experience has shown that as soon as Career knocks at the door, Love takes to the fire-escape.

In the light of fair play and square dealing, the woman who assumes the title "wife" and all that it stands for, and then deliberately neglects the home to seek a career, has married under false pretenses. She is nothing more or less than a slacker and a welcher because she refuses to fulfill her obligations—obligations voluntarily assumed. Besides, she is taking a mean and unfair advantage of her husband. If he fails to live up to his part of the bargain—to provide for her maintenance and support, she has recourse to the courts; but up to the present time, no man has been known to sue his wife because she failed in her homemaking duties. And yet, what's sauce for the goose should be sauce for the gander too!

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So here's to the Homemaker! Monuments may never be raised in her honor. Statues of her may never adorn the market-place. She may not be appreciated even by those who are most benefited by her efforts (although your real homemaker is treasured and cherished like some rare and priceless jewel). But oh! the sense of well-being, the deep satisfaction, the joy of a clear conscience—well done!

Miss Joy, who is featured in the principal role of "Changing Husbands", has to choose between home and a career. Which does she select? The picture shows.

"Changing Husbands," Like Ark, Has Two of Everything

Noah's justly famous ark and "Changing Husbands" the Paramount Picture featuring Leatrice Joy, have one common characteristic:

Both have two of everything.

First of all there are two Leatrice Joys in the story. For the first time in her screen career, the talented young Cecil B. De Mille actress, plays a dual role in this screen play. In one characterization she is a stage-mad young society matron; in the other a successful stage actress who welcomes a chance to live the life of a society woman.

Also for the first time in the recent history of Paramount Pictures, two directors functioned simultaneously on this production. Frank Urson and Paul Iribe, both former members of Cecil B. De Mille's production staff, co-directed.

Masculine supporting honors are shared by Victor Varconi and Raymond Griffith. ZaSu Pitts and Julia Faye also have important supporting roles.

"Changing Husbands" is a matrimonial comedy-drama and comes to the Theatre for a run of days on next.

Frank Urson and Paul Iribe Know Every Angle of Game

If circumstances ever forced them to abandon their present complete production staff, Frank Urson and Paul Iribe, who co-directed "Changing Husbands" for Paramount, could "carry on" successfully without the aid of a cameraman, art director, costume designer, assistant director or title writer.

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I often feel that too many of us of the profession are prone to become too physical in our interpretations. Through long experience we learn the movements of the body, arms and legs which go with various emotions. And we use these movements to the exclusion of all other means of expression.

It is my contention that the personality of the player can never get its chance unless that player makes it a habit to throw his mind as well as his body into the part. His thoughts for the moment should be strictly those of the character he is portraying. Then and then only will there be the proper expression in the eyes, without which all the physical motions in the

The public is interested in a player's personality purely in the relation to the manner in which he interprets the characters he is given. The player who relies only on physical tricks cannot long hold the public—for physical tricks lack soul. A player has talent only when the body and mind are in thorough cooperation.

Personally I believe so thoroughly in the eyes as the medium of getting over personality that I have shorn from my technique every physical motion that is not absolutely necessary. You can do more with the little muscles around the eyes, the corners of the mouth and the shoulders than with all the rest of the body put together.

Great Cast

There is no lack of screen talent in the new Paramount picture, "Changing Husbands" which is coming to the Theatre for a run next..... Leatrice Joy in the featured role portrays a dual characterization; Victor Varconi, who was recently seen in "Triumph," has a strong supporting part; Raymond Griffith, ZaSu Pitts, Julia Faye, Helen Dunbar and William Boyd, all well known players are excellently cast. The production was co-directed by Frank Urson and Paul Iribe under the personal supervision of Cecil B. De Mille from Sada Cowan and Howard Higgin's adaptation of the Saturday Evening Post story, "Roles" by Elizabeth Alexander.

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Victor Varconi, Cecil B. De Mille's recent recruit from Hungary, has the honor of being the first motion picture celebrity to be interviewed by long distance telephone.

A feature writer of a San Antonio (Texas) newspaper was the party on the other end of the line. She had with her a native born Hungarian to act as interpreter. While Mr. Varconi's English is good, he still relies on his native language for idiomatic phrasing.

Varconi will be seen on the screen at the Theatre next..... in support of Leatrice Joy, who is featured in the Paramount Picture, "Changing Husbands". Raymond Griffith also has a leading role, and Julia Faye, ZaSu Pitts and other big names appear in the supporting cast.

Raymond Griffith, New "Find," Plays in "Changing Husbands"

Every once in a while a new name bobs to the fore on the silver sheet, and this time it happens to be one Raymond Griffith, erstwhile legitimate actor, now playing with Victor Varconi in support of Leatrice Joy who is featured in the new Paramount picture, "Changing Husbands", which will be the feature at the Theatre on next.

Although the fans will not be able to place Griffith by the mere mention of his name, they have seen him time and again on the screen, "Nellie the Beautiful Cloak Model" being one of his recent picture successes. His first Paramount appearance was in the George Melford production, "The Dawn of a Tomorrow," shown at the Theatre but a short time ago. In this picture Griffith had a serious part to play, but in "Changing Husbands" it's a different story. "Changing Husbands", an adaptation of the Saturday Evening Post serial, "Roles", is a comedy pure and simple, with Griffith portraying a role just the opposite to the one he had in "Dawn of a Tomorrow". As a rule a good dramatic actor makes a poor comedian, and vice versa. But Griffith is an exception. Versatility is his middle name, and when you see "Changing Husbands," you'll more

ZaSu Pitts and Julia Faye are so prominent in the supporting cast of the production, which includes, among other big names, Helen Dunbar and William Boyd. The picture was produced by Frank Urson and Paul Iribe under the personal supervision of Cecil B. De Mille.

6799 Laughs

More laughs in an hour than you've had in a year.

That's what "Changing Husbands," the new Paramount picture, featuring Leatrice Joy and coming to the Theatre on next, promises picture patrons. A laugh for every foot, that's what Frank Urson and Paul Iribe, who co-directed the picture, have put into this screen version of Elizabeth Alexander's story.

Forget about all your worries for a while. Leave the radio alone for a night, and take in "Changing Husbands." It's a matrimonial mix-up that'll make you laugh yourself silly. Victor Varconi, Raymond Griffith and others play in support.

Great Comedy Picture

We've seen "Changing Husbands" and rise to remark and inform the public in general that it's the greatest piece of comedy work we've seen on the screen to date. It's a story in which lovely Leatrice Joy is featured. See it next..... at the Theatre.

the one she now has up to her expectations, have a powerful appeal you are! And if you aren't going to sneak in the picture is all about don't know human nature!

Those who read the Elizabeth Alexander when serially in the Saturday Evening Post under the title "Roles" remember that it revolved complications that ensued when a society matron and an actress who resembles her change places three months. The opportunities, funny situations are unlimited, a have not been overlooked by Sada Cowan and Howard Higgin who adapted the story to the screen. Frank Urson and Paul Iribe co-directed the production and to make sure that the picture would be overlooked of lavish settings and gorgeous clothes, Cecil B. DeMille personally supervised the picture.

Miss Joy in the principal role has a part that puts as a versatile actress to a severe test inasmuch as she is called upon to portray a dual role. Among the principal players in the supporting cast are Victor Varconi, Raymond Griffith, ZaSu Pitts and Julia Faye.

If you are in search of genuine entertainment and at the same time want a little food for serious thought, be sure to see "Changing Husbands."

Leatrice Joy in Dual Role In New Paramount Picture

Admirers of Leatrice Joy are promised a treat when "Changing Husbands", a Paramount picture, is flashed on the local screen at the Theatre beginning next..... They will see her in part that calls for every ounce of histrionic power that is in her. The acid test of a great actor or actress is the ability to portray a dual role with convincing skill, and that is exactly what the lovely Leatrice is called upon to do in this production.

"Changing Husbands" was adapted by Sada Cowan and Howard Higgin from the Saturday Evening Post story, "Roles," by Elizabeth Alexander. The theme of the story deals with the modern problem of home versus a career. Tired of idle ease and luxury, a popular society matron decides to change places with a girl who bears a remarkable resemblance to her and who, at the time, is acting in a New York stage play. They purposely, to be sure, the important detail of notifying those most affected by the change, the wife and the actress, her husband and the actress, her fiancée. The result? Complications galore, which the audience is bound to enjoy.

Miss Joy, of course, plays both parts—not an easy task stop to consider that the alities are as far apart as in temperament and disposition. You think that all the fall to the lot of the actress, we hasten to point out that Victor Varconi, Raymond Griffith, ZaSu Pitts and Julia Faye in the supporting cast.

Cecil B. De Mille personally supervised the picture.

New Paramount Picture, "Changing Husbands," Due Here Soon

If we don't miss our "Changing Husbands," the new Paramount picture, co-directed by Frank Urson and Paul Iribe, which is scheduled for an early showing at the Theatre, is going to create a good deal of discussion. No altogether because of its intrinsic merit, either; although any screen play that features Leatrice Joy and includes Victor Varconi, Raymond Griffith, ZaSu Pitts and Julia Faye is bound to attract attention. We are thinking particularly of the story which Sada Cowan and Howard Higgin adapted from Elizabeth Alexander's Saturday Evening Post serial "Roles."

Can you imagine a happily married wife deliberately turning her back upon a loving husband and a luxurious home to seek a career on the stage? Don't you think the wife is going a little too far when she changes places with an actress who resembles her and in that way deceives her husband who unknowingly makes love to a woman engaged to another man? And that isn't the half of it! The other man falls in love with the attractive wife and— but what's the use of spoiling the picture for you? Better see it for yourself.

ing the one she now has does not come up to her expectations, is bound to have a powerful appeal. So there you are! And if you think the men aren't going to sneak in to see what the picture is all about, then you don't know human nature!

Those who read the story by Elizabeth Alexander when it was running serially in the Saturday Evening Post under the title "Roles" will remember that it revolves around the complications that ensue when a society matron and an actress who resembles her change places for three months. The opportunities for funny situations are unlimited, and have not been overlooked by Sada Cowan and Howard Higgin who adapted the story to the screen. Frank Urson and Paul Iribe co-directed the production and to make sure that nothing would be overlooked in the way of lavish settings and gorgeous clothes, Cecil B. DeMille personally supervised the picture.

Miss Joy in the principal feature role has a part that puts her ability as a versatile actress to a severe test inasmuch as she is called upon to portray a dual role. Among the principal players in the supporting cast are Victor Varconi, Raymond Griffith, ZaSu Pitts and Julia Faye.

If you are in search of genuine entertainment and at the same time want a little food for serious thought, be sure to see "Changing Husbands."

Leatrice Joy in Dual Role In New Paramount Picture

Admirers of Leatrice Joy are promised a treat when "Changing Husbands," a Paramount picture, is flashed on the local screen at the Theatre beginning next

..... They will see her in a part that calls for every ounce of histrionic power that is in her. The acid test of a great actor or actress is the ability to portray a dual role with convincing skill, and that is exactly what the lovely Leatrice is called upon to do in this production.

"Changing Husbands" was adapted by Sada Cowan and Howard Higgin from the Saturday Evening Post story, "Roles," by Elizabeth Alexander. The theme of the story deals with the modern problem of home versus a career. Tired of her life of idle ease and luxury, a popular society matron decides to change places with a girl who bears a remarkable resemblance to her and who, at the time, is acting in a New York stage play. They both overlook purposely, to be sure—the important detail of notifying those most affected by the change, the wife and husband and the actress, her fiancée. The result? Complications galore, which the audience is bound to enjoy.

Miss Joy, of course, plays both parts—not an easy task when you stop to consider that the two personalities are as far apart as the poles in temperament and disposition. Lest you think that all the acting honors fall to the lot of the versatile Leatrice, we hasten to point out that Victor Varconi, Raymond Griffith, ZaSu Pitts and Julia Faye are in the supporting cast.

Cecil B. DeMille personally supervised the picture.

New Paramount Picture, "Changing Husbands," Due Here Soon

If we don't miss our guess then "Changing Husbands," the new Paramount picture, co-directed by Frank Urson and Paul Iribe, which is scheduled for an early showing at the Theatre, is going to create a good deal of discussion. Not altogether because of its intrinsic merit, either; although any screen play that features Leatrice Joy and an array of supporting talent which includes Victor Varconi, Raymond Griffith, ZaSu Pitts and Julia Faye is bound to attract attention. We are thinking particularly of the story which Sada Cowan and Howard Higgin adapted from Elizabeth Alexander's Saturday Evening Post serial that ran under the title of "Roles."

Can you imagine a happily married wife deliberately turning her back upon a loving husband and a luxurious home to seek a career on the stage? Don't you think the wife is going a little too far when she changes places with an actress who resembles her and in that way deceives her husband who unknowingly makes love to a woman engaged to another man? And that isn't the half of it! The other man falls in love with the attractive wife and—but what's the use of spoiling the picture for you? Better see it for yourself.

Varconi for several years has been a Hungarian idol, particularly in Shakespeare. He has appeared in European films, only two of which, "The Queen of Sin" and "The Red Peacock," ever appeared in America.

This newest invader from across the Atlantic is entirely different from Rudolph Valentino, Ramon Navarro, Ricardo Cortez and Antonio Moreno, a quartet who for some time have held the fort unchallenged.

Where Valentino is slender, Varconi inclines to a strong, virile build. And where the Latins wax tempestuous, Varconi is inclined to a repression of technique which is said to put over the effect with no more physical effort than the turn of the eyes or a curl of the lines at the corners of the mouth. This method of acting is very similar in its power and effect to that of the Japanese Hayakawa, called by some "the greatest master of facial expression."

Leatrice Joy is featured in the principal role of "Changing Husbands," which comes to the Theatre next to remain for days. Raymond Griffith, Julia Faye, ZaSu Pitts, Helen Dunbar, William Boyd and many others have prominent supporting roles.

How Leatrice Joy Finally Won Out in Motion Pictures

To Leatrice Joy acting was a childish passion.

In the attic of her New Orleans' home were old trunks and chests that were filled to the brim with Mardi Gras costumes and dresses of other generations. For her mother's benefit Miss Joy spent most of her time dressing and acting.

A local film concern advertised for a leading woman and in spite of a large field of competitors she went through for the position with flying colors. Failing, the company shortly afterwards left the picture germ planted deep in Leatrice Joy. That was the beginning of a heart-breaking struggle of studio rounds. She finally found a place with "Black Diamond Comedies" at Wilkes-Barre, Penn. and with the proceeds of this work brought her mother to California. Again the soul killing fight to win recognition. She failed, accepting a stock position with stage players in San Diego, there receiving a period of training that has since been exceedingly valuable. Again she tried the pictures and on the strength of her stage experience was given a leading role with Goldwyn, making several pictures for this company. One of them attracted the attention of Cecil B. De Mille who subsequently signed her for important roles in his Paramount pictures, "Saturday Night" and "Manslaughter."

Among her more recent successes have been "Java Head," "You Can't Fool Your Wife," "The Ten Commandments," "Triumph" and now "Changing Husbands," which comes to the Theatre next and in which she is featured in the principal role, with Victor Varconi, Raymond Griffith, ZaSu Pitts, Julia Faye and others playing in support. Frank Urson and Paul Iribe directed the picture.

What's a Picture Comedy if It Hasn't Real Comedy Titles?

After all, there are as many laughs in the sub-titles of a motion picture as in the picture itself.

Aware of this, Paramount engaged H. M. Walker, one of the best known comedy title writers in the motion picture industry, to prepare the titles for "Changing Husbands," featuring Leatrice Joy. Walker is the head title writer for Hal Roach, and was responsible for the clever titling of the Harold Lloyd comedies while that fun-maker was under contract with Roach.

"Changing Husbands" was adapted to the screen from Elizabeth Alexander's Saturday Evening Post serial, "Roles." The picture, with Raymond Griffith, Victor Varconi, ZaSu Pitts, Julia Faye and others playing in support, opens a days' run at the Theatre next

"Changing Husbands" Going

"Changing Husbands," Paramount's roaring comedy, that has been delighting audiences for the past few days at the Theatre, will be shown for the last two times this afternoon and evening. An all-star cast, headed by Leatrice Joy, portrays the principal roles.

with the actress. The wife loses her hear to the fiancée of the actress. Here then is a situation that leads to all sorts of complications to the embarrassment of the characters involved but which the audience finds hugely entertaining. As a matter of fact the plot is replete with so many surprising developments and unexpected turns, so crowded with incident and action that you'll want to keep your eyes glued to the screen for fear of missing something.

Leatrice Joy, who enacts the dual role of the rich wife and her double, the actress, rises to heights never before reached in any of her former screenplays. All of the delightful personality of this talented artist is brought to the fore, and it is difficult to choose between her portrayal of the society matron and her characterization of the actress. Victor Varconi, Raymond Griffith, ZaSu Pitts, Julia Faye, Helen Dunbar and William Boyd make up the excellent supporting cast. Frank Urson and Paul Iribe, as associate directors, produced the picture, and Cecil B. De Mille personally supervised it.

Make it your business to see "Changing Husbands" if you are in need of a laugh tonic.

(Review No. 2)

Here is a sure method for identifying those folks who attended the initial showing of "Changing Husbands" last night at the Theatre. Theatre where it will remain for the next days. As you walk along the street watch the faces of the passersby. If you see one smiling or chuckling for no apparent reason, put him or her, as the case may be, down as one of an appreciative audience who enjoyed the new Paramount picture.

We have always maintained that the ideal photoplay is 99% entertainment and 1% thought-provoking. "Changing Husbands" fulfills these requirements admirably. In absorbing detail the story unfolds the manner in which a popular society matron successfully realizes her ambition to be a stage star. A host of complications ensue and many amusing and humorous situations develop when she changes places with an actress who resembles her. It is a succession of laughs and giggles from the first flash-in to the last fade-out.

But, as we have already intimated, it also gives one food for serious thought. Interest in the question, has a wife the right to seek a career, is as keen to-day as ever. It is a problem that vitally concerns every woman. And although the screen-play does not attempt to offer a solution, nevertheless, it does help to explain the feminine viewpoint.

The dual role of the daring wife and the home-loving actress offers Leatrice Joy opportunities out of the ordinary for splendid acting. Never before has she been seen to better advantage! Victor Varconi gives a good account of himself as the husband; Raymond Griffith, ZaSu Pitts and Julia Faye make their respective parts stand out.

As for lavish settings, costumes, that's just what this picture has nothing else but! Easily explained when you learn that in addition to being directed by Frank Urson and Paul Iribe the production was personally supervised by Cecil B. De Mille. "Changing Husbands" is at least twice as good on the screen as it was in story form when it appeared under the title "Roles" by Elizabeth Alexander in the Saturday Evening Post. The screen adaptation was made by Sada Cowan and Howard Higgin.

(Review No. 3)

The best medicine that doctors can prescribe for their patients is to suggest a trip to the Theatre, where "Changing Husbands," the new Paramount picture, is now on view. We guarantee that this screen-play, featuring Leatrice Joy and with a supporting cast that includes, among others, Victor Varconi, Raymond Griffith, ZaSu Pitts and Julia Faye, will banish all their aches and pains and send them away happy, smiling and contented.

It's a sparkling, laugh-provoking comedy about a wife who changes places with an actress who looks a good deal like her to pass for her twin sister. Of course the unsuspecting husband goes right ahead loving his "wife" and the "wife" suddenly falls in love with her "husband." Complications? Comedy? Sensations? You said it!

all real comedy, and as such has gotten away from the usual dried-up line of slapstick stuff and brought something that is really different to the screen. Victor Varconi, the young Hungarian actor recently seen in "Triumph" and who was brought to this country by Cecil B. De Mille, has the principal male role. Raymond Griffith, of "The Dawn of a Tomorrow," also has a prominent part.

It is said that we live to learn, and after seeing "Changing Husbands" you'll be willing to admit that Griffith is a real comedian as well as an accomplished dramatic actor. Melford's "Dawn of a Tomorrow" proved the latter beyond a shadow of a doubt. But Griffith's art is peculiar to him alone. Just one facial expression and he has the crowds in an uproar. Varconi is no slouch at the light end of the game either, and ZaSu Pitts is always funny, no matter what her role.

Others in the strong supporting cast of the production include Julia Faye, Helen Dunbar and William Boyd.

Girls! The latest Indoor Sport "Changing Husbands"

"Changing Husbands" is not a form of 'sport' peculiar to Reno, Nev., alone, but it's being done every day in New York and every other big city in this wide world, and, another thing, it's a new Paramount picture, featuring Leatrice Joy and coming to the Theatre next

Girls, how would you like to trade husbands with Mrs. Nextdoor for about three months? Well, that's just what Leatrice Joy does in this picture, adapted to the screen by Sada Cowan and Howard Higgin from the Saturday Evening Post story, "Roles," by Elizabeth Alexander. Miss Joy has the first dual role of her screen career in this production. She plays the role of a wealthy young society matron and a young actress who change places in their search to find happiness, with most amusing, frequently alarming and at all times entertaining results.

Victor Varconi and Raymond Griffith head the strong cast playing in support of Miss Joy. ZaSu Pitts, Julia Faye, Helen Dunbar and William Boyd are also included in the list of players, well known on both stage and screen. Frank Urson and Paul Iribe directed the production.

The Studio Cat Gets Leatrice Joy to Answer a Few Questions

What is your favorite virtue?—Loyalty.
Your favorite quality in woman?—Womanliness.
Your favorite quality in men?—Ambition.
Your favorite occupation?—(next to the screen) Dancing (Esthetic).
Your idea of happiness?—Harmony.
Your idea of unhappiness?—Discord.
Your favorite color?—Flame color.
Where do you?

Who is your favorite prose author?—Robert Louis Stevenson.
Your favorite poet?—Longfellow.
Your favorite painter and composer?—Corot—Puccini.
Your favorite hero in real life?—My dad.
Your favorite heroine in history?—Jeanne d'Arc.
Your particular aversion?—Sarcasm.
What character in history do you most dislike?—Benedict Arnold.
Your favorite motto?—"Oh, God, help me to win, but if in thy inscrutable wisdom, thou wilt me not to win, then, O God, make me a good loser."

Your favorite role? The dual characters, Gwynne Evans and Eva Graham in "Changing Husbands."
N. B.—Miss Joy is featured in "Changing Husbands," which will be the feature at the Theatre next Victor Varconi and Raymond Griffith head the supporting cast.

Julia Faye in New Paramount

Julia Faye, who has a prominent role in Cecil B. De Mille's super-production, "The Ten Commandments," comes to the Theatre on in the role of Mitzi, an actress, in support of Leatrice Joy, featured in the Paramount picture, "Changing Husbands." Victor Varconi, Raymond Griffith and ZaSu Pitts also have important roles. "Changing Husbands" is a matrimonial comedy, with Leatrice Joy playing a dual role. Cecil B. DeMille supervised it!

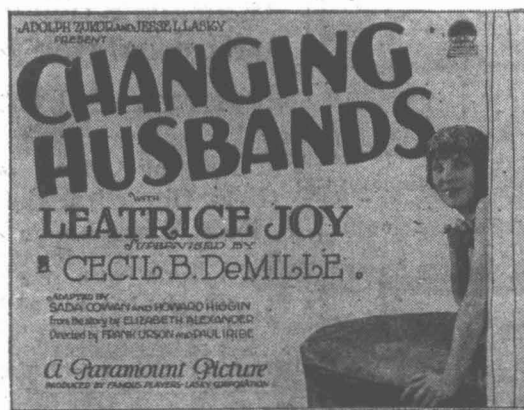


"Changing Husbands," with I USE THIS MATERIAL AND COR

"If It's Worth Running, It's Worth A

It's Colored INSERT CARD

Insert cards are the handy men
of the family—you'll
find a different uses
for them and they're cheap!



SET OF EIGHT COLORED LOBBY CARDS

Price List for Advertising Material

All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

NOTE:—The prices quoted below are base prices only. The more advertising you buy the less the individual advertising costs. Talk to your local Ad Sales Manager about **QUANTITY PRICE CONCESSIONS**. Owing to duty, additional transportation charges, etc., the prices quoted below do not apply to Canada. Get Canadian Price List from your Exchange.

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One Sheet (1A and 1B).....	.15
Three Sheet (3A and 3B).....	.45
Six Sheet (6A).....	.75
Twenty-four Sheet (24A).....	2.40

PHOTOS FOR YOUR LOBBY	
22 x 28 (Colored).....	.40
11 x 14 Set of Eight (Colored).....	.60

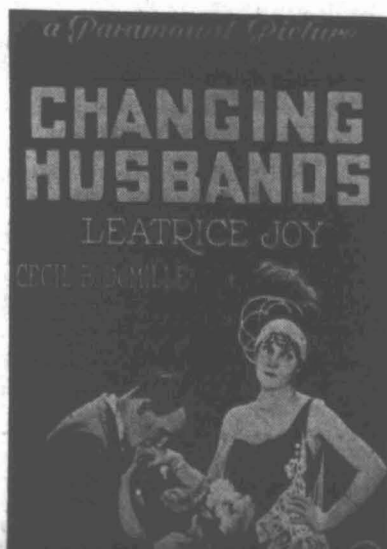
For Newspaper Ads	
ADVERTISING CUTS	
One Column.....	.35
Two Column.....	.65
Supplementary (Two Column).....	.25

MATS, ADVERTISING, PRODUCTION, ETC.	
One Column.....	.05
Two Column.....	.10
Supplementary (Two Column) (Adv. Only).....	.10
Three Column.....	.15

FOR GENERAL EXPLOITATION	
GILT-EDGED FRAMES, (Size 17 x 43 in.).....	1.50
Insert Cards (14 x 28 in. to 21 x 28 in.).....	.25
22 x 28 Gilt Frames.....	1.50
Heralds, per thousand.....	3.00
Announcement Slide.....	.15
Publicity Photos, Each.....	.10

Trailers—National Screen Service
126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.
917 So. Olive Street, Los Angeles, Cal.
284 Turk St., San Francisco.

Press Books and Thematic Music Cues are Gratis.



Ask your local Ad Sales Manager
about the new special proposition
on 22 x 28 lobby cards and frames!



Husbands," with Leatrice Joy L AND CORNER THE CROWDS

th Running, It's Worth Advertising"



It's Colored INSERT CARD

Insert cards are the handy men
of the movie family—you'll
find a different uses
for them and they're cheap!



COLORED LOBBY PHOTOS—EACH 11" x 14"

WINDOW CARD

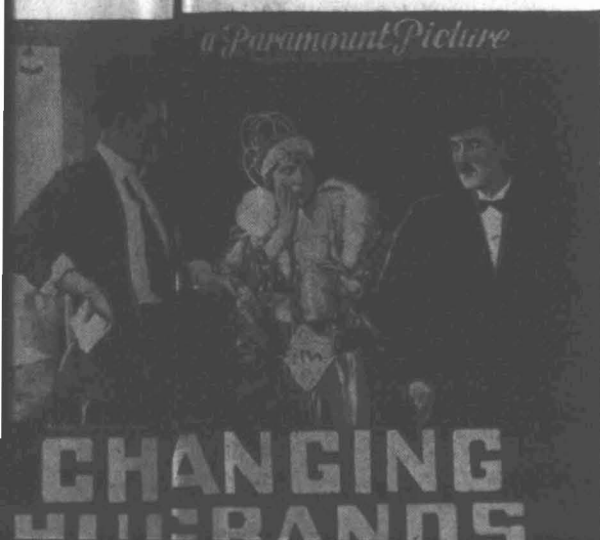
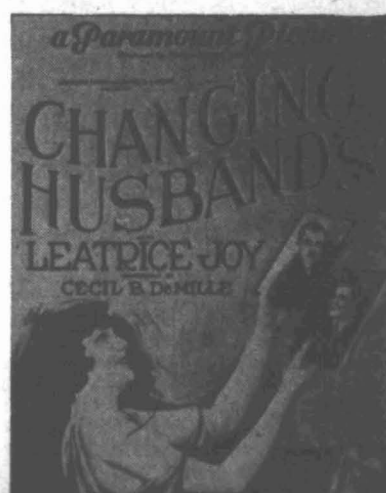
On the right is a reproduction of
the stunning window card on
"Changing Husbands."

The original is a beauty—strikingly
colored and a positive eye-
catcher.

At 7c apiece—less in large quan-
tities—you'll surely want a lot of
them to distribute in your local
stores.



Put the picture over the top by
putting posters over the town.
Here are real business-getters!





SET OF EIGHT COLORED LOBBY CARDS

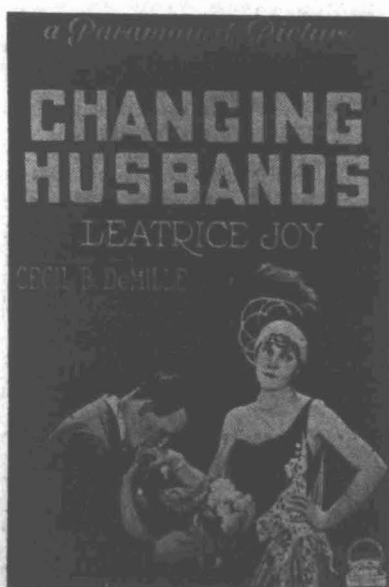
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POSTERS (as illustrated on this page)			
One Sheet (1A and 1B)	.15	One Column	.05
Three Sheet (3A and 3B)	.45	Two Column	.10
Six Sheet (6A)	.75	Supplementary (Two Column) (Adv. Only)	.10
Twenty-four Sheet (24A)	2.40	Three Column	.15
PHOTOS FOR YOUR LOBBY		FOR GENERAL EXPLOITATION	
22 x 28 (Colored)	.40	GILT-EDGED FRAMES, (Size 17 x 43 in.)	1.50
11 x 14 Set of Eight (Colored)	.60	Insert Cards (14 x 28 in. to 21 above)	.25
		22 x 28 Gilt Frames	1.50
		Heralds, per thousand	3.00
		Announcement Slide	.15
		Publicity Photos, Each	.10
For Newspaper Ads		Trailers—National Screen Service	
ADVERTISING CUTS		126 W. 46th St., New York City	
One Column	.35	845 So. Wabash Ave., Chicago, Ill.	
Two Column	.65	917 So. Olive Street, Los Angeles, Cal.	
Supplementary (Two Column)	.25	284 Turk St., San Francisco.	

Press Books and Thematic Music Cues are Gratis.

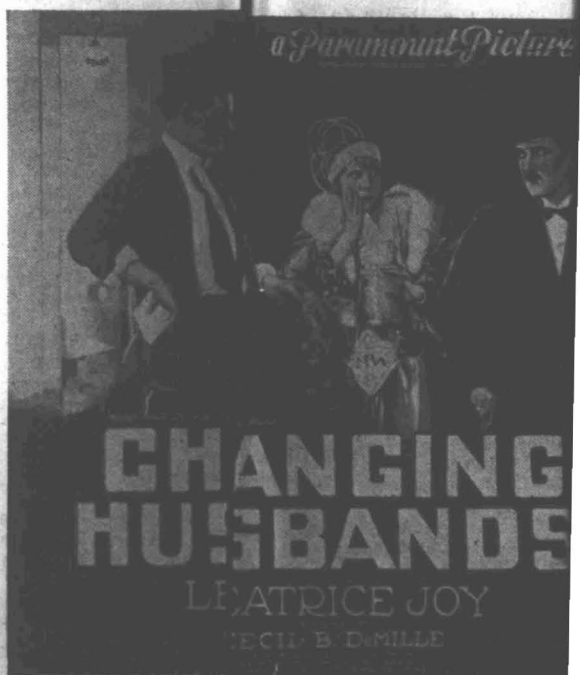


One-Sheet Poster 1A

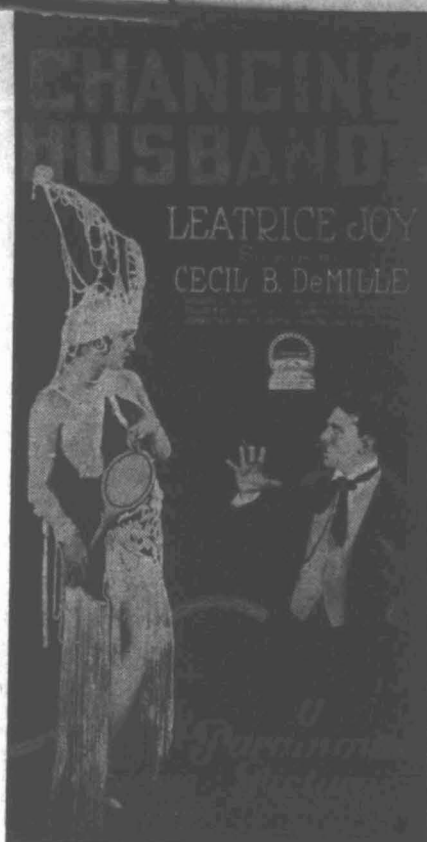
Ask your local Ad Sales Manager about the new special proposition on 22 x 28 lobby cards and frames!



Colored Lobby Card (22" x 28")



Six-Sheet Poster 6A



Three Sheet Poster—3A



Twenty-four Sheet Poster 24A



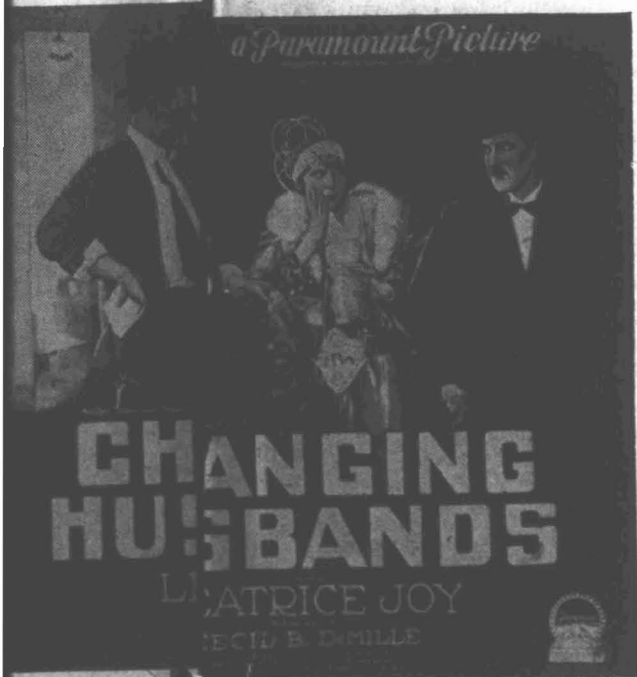
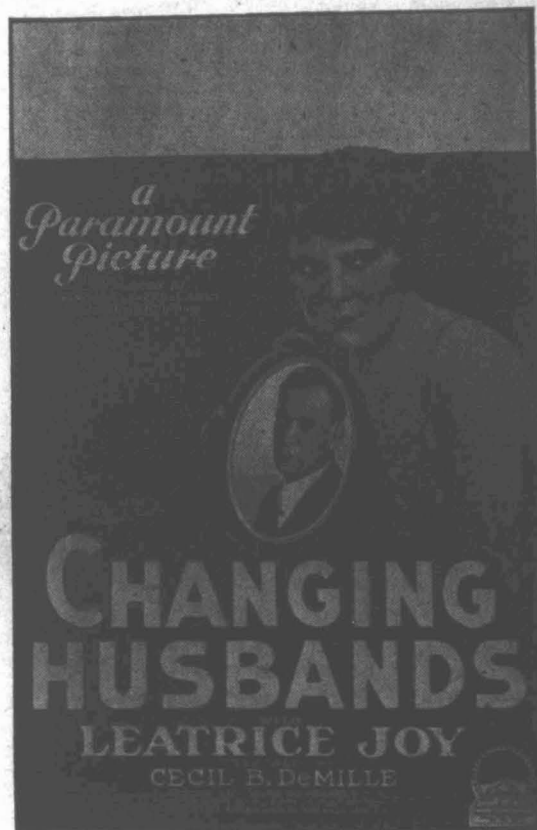
COLORED LOBBY PHOTOS—EACH 11" x 14"

WINDOW CARD

On the right is a reproduction of the stunning window card on "Changing Husbands."

The original is a beauty—strikingly colored and a positive eye-catcher.

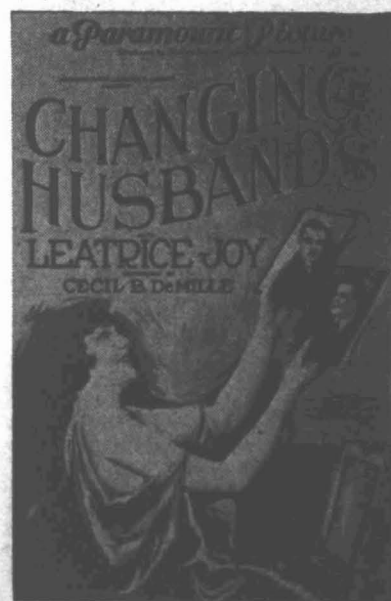
At 7c apiece—less in large quantities—you'll surely want a lot of them to distribute in your local stores.



Six-Sheet Poster 6A



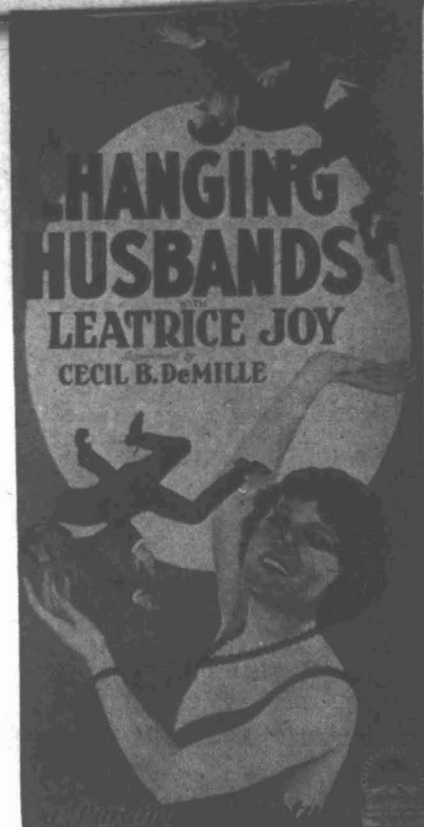
Announcement Slide



One-Sheet Poster 1B



Twenty-four Sheet Poster 24A



Three Sheet Poster—3B

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